

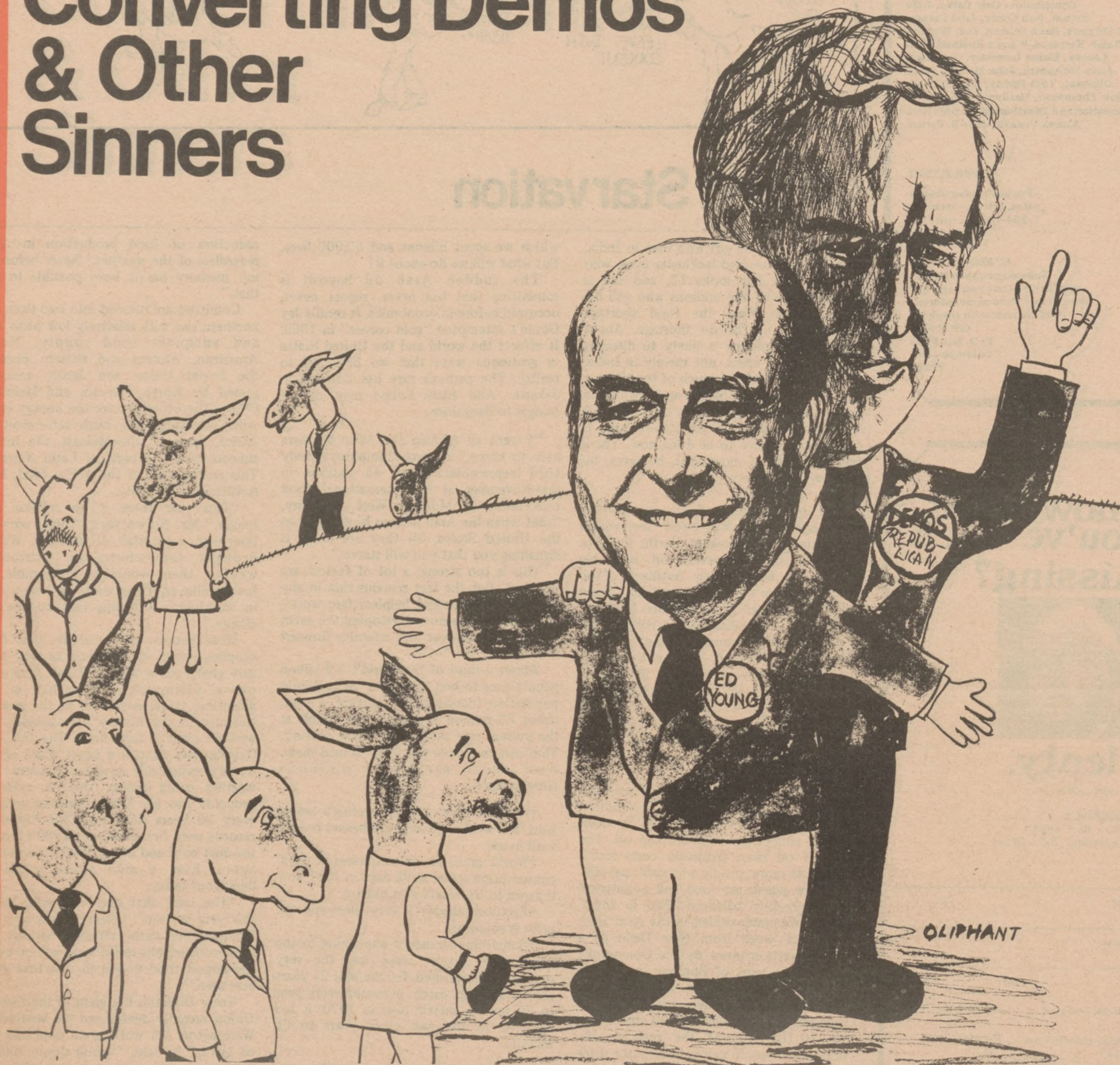
Inside: Cheap Food / Ali-Frazier

February 8, 1974
Number 28
Twenty-Five Cents

SOUTH CAROLINA'S NEWSWEEKLY

OSCEOLA

Brother John Connally: Converting Demos & Other Sinners



osceola

"This script, it seems to me, is the work of professionals who yearned to be as charming as inspired amateurs can sometimes be."

Kurt Vonnegut, Jr.
"Between Time and Timbaktu"

VOLUME 2, NUMBER 28

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Published weekly by Parallax Media Projects, Inc., 1918 Blossom Street (P.O. Box 5033), Columbia South Carolina 29250

Copyright PMP, Inc.

Telephone: 254-7086
(business and editorial)

Third Class Postage
paid at Columbia, S.C.
Published weekly

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For advertising display rates, call Jim Parker at 254-7086 or write the above address.

SUBSCRIPTIONS

Subscriptions are \$5 (six months), \$8 (one year) and \$14 (two years). Send name, address, and zip code with check to:

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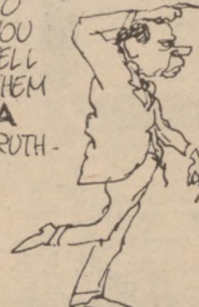


YOU CAN'T ALWAYS TELL CHILDREN THE ABSOLUTE TRUTH -



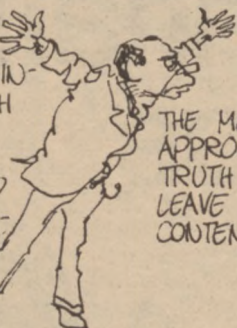
IT WILL ONLY CONFUSE THEM.

SO YOU TELL THEM A TRUTH -



YOU PUT TOGETHER A TRUTH THAT THEY WILL UNDERSTAND.

AND WHERE THE ORIGINAL TRUTH WOULD HAVE POLARIZED AND TORMENTED THEM



THE MORE APPROPRIATE TRUTH WILL LEAVE THEM CONTENT.

SO WHEN I DO NOT TELL THE TRUTH -



IT IS NOT A LIE.

IT IS A PROTECTIVE REACTION STRIKE -



AGAINST PAIN.

Oil and Starvation

Fulani is a little girl who lives in India, with small bones and lackluster eyes, who is only eight but looks 12, and she is probably one of the millions who will die this summer from the food shortage growing out of the oil shortage. About mid-August America is likely to discover that there is a crisis, not merely in India, but possibly in Africa, much of the Mideast and parts of Latin America and it will send emergency food supplies, by which time it will be too late. If a world food bank is begun it will have to be done now. There seems no sign of movement, however, by the government here.

We are so bemused by our gasoline shortage, that we can't see what's happening on Spaceship Earth. It's not hard to trace, however. Oil is a big component of nitrogen fertilizer; if oil leaps in price so does fertilizer. Japan imports oil, uses it to produce fertilizer, exports it to India. Less fertilizer, less food. Lester Brown of the Overseas Development Council, tells me that Japan has cut fertilizer production 25 percent and its exports will be reduced probably one-third. China will grab what it can. It means that the Indian subcontinent of 740 million (including India, Bangladesh, and Pakistan) will suffer.

That's only a part of it. Food also depends on irrigation. In Asia two million irrigation wells are often pumped by small motors, chugging along, burning oil. The price of oil rises, irrigation costs more; food costs more; people who can't pay die.

In few places are food and population more delicately balanced than in India. Bernard Weinraub cabled in the *New York Times* last week from New Delhi of a striking election upset by the Communist Party in the heart of Bombay that jolted Prime Minister Indira Gandhi's New Congress Party. Three years ago the Congress party polled 216,000 voters; now it's 70,185. Among the reasons: the "unprecedented 20 percent rise in the price of food in the last 12 months." Of course, democracy in India is a thousand times more worth saving for the U.S. than the odd government in South Vietnam for

which we spent billions and 50,000 lives. But what will we do about it?

The sudden Arab oil boycott is something that has never, repeat never, occurred before in economics. It recalls Jay Gould's attempted "gold corner" in 1869. It affects the world and the United States in grotesque ways that we have yet to realize. The pedicab fare has doubled in Jakarta. And little Fulani may die of hunger in Bangalore.

"I want all African and Asian brothers here to know," Hubert Humphrey grimly told representatives of 45 nations in mid-November at an international food conference in Munich, West Germany, "that when the Arab nations boycott oil to the United States, all they are doing is signalling you that you will starve."

This is too strong; a lot of factors are involved. But the fact remains that in any crunch the poor and helpless fare worse, and in the crisis now developing the earth may be pushed over into a famine forecast for years.

About a third of the world's 3.9 billion people goes to bed hungry at night. World population increases two percent a year, about 80 million people. It will double at the present rate by the end of the century. That means double the food to feed them. And there are these ominous circumstances:

†For the first time, America's arable land, the world's great bread basket reserve is all in use.

†World grain reserves expressed in days' consumption stood at 95 days in 1961 now is down to 37, smallest in history.

†Fertilizer supply is very short and the price is zooming.

†Something strange is happening to the world fish catch: some feel the very oceans are overfished; for the past 21 years the total world catch increased every year to 70 million metric tons in 1970; it has dropped in the past three years to 62 million.

Lester Brown comments, "With less fertilizer and two percent regular increase in population, this is the first year in which one can say positively, 'There will be a

reduction of food production in Asia, regardless of the weather.' Never before in my memory has it been possible to say that."

Countries are divided into two tiers, the northern tier with relatively low birth rate and adequate food supply, North American, Western and Eastern Europe, the Soviet Union and Japan, recently joined by Korea, Taiwan, and Mainland China. The other tier are the hungry lands with relatively high birth rate—most of Africa, much of the Mideast, the Indian subcontinent and parts of Latin America. This is the crisis of the 4 F's: food, fuel, fertilizer, and fertility.

"This year there is no cushion any longer," Mr. Brown says, "things are very thin with a shortfall of fertilizer. With a drought somewhere, or unfavorable weather, there would be a scramble for food unlike anything we've ever seen. And in Washington a feeling that no one's in charge."

Most people can't believe that food supplies won't expand, just as they were sure cheap gas would continue. This may prove ultimately correct but in the meantime there could also be the greatest calamity in the history of mankind. The weather cycle is important. The U.S. and Canada now control a larger share of the world's exportable soybean exports. Bad weather could reduce this. A cycle of droughts has hit North America roughly every 20 years since the Civil War when records were first made; the 1930's created the dust bowl and in the 1950's it appeared again. Even a mild return would be dangerous today.

"The issue that may well arise before this year is over," Lester Brown says, "is whether the more affluent nations will tighten their belts to fill what will be by far the largest food deficit in Asia that we've ever seen."

Tony Dechant, President of the Farmers Union recently denounced the lassitude in Washington: "A world grain crop like that of 1972," he said, "would doom millions to starvation."

Fortunately, prospects are for a bumper crop, but with high fertilizer prices it is not certain that the hungry lands can buy it.

Cheap Shots

Ethics Bill, Round Two.

As the ethics legislation proposed in both houses of the General Assembly began to receive a little statewide media attention last week (See *Osceola*, January 25), the power structure of the Senate began making moves to maintain the status quo.

In a newspaper interview last week, the watchdogs of the special interests of the legislature, Senators Gressette and Dennis, came out in opposition to the strong legislation initially proposed by Senator Dewey Wise of Charleston. "All of us are against sin and for motherhood, so naturally we are for some form of ethics. But this is an extreme bill," remarked Senate President Pro Tempore Gressette. "This is a very severe measure that would require disclosure of economic interests."

Dennis agreed heartily. "The legislators, in most instances, who are pushing ethics are really causing much ado about nothing because there's been no scandal in this state. I think these legislators are doing a disservice by giving so much lip service to this. I believe most of this legislative clamor in regard to ethics is a quest for notoriety by the individual in most cases."

Dennis took particular issue with the provision of the bill that would prohibit lawyer-legislators or their firms from practicing before any state regulatory body for a fee.

"If it is a conflict of interest for attorney-legislators to appear before a state board or commission, then it is a conflict of interest for a lawyer-legislator to appear before any tribunal, from magistrate's courts to the State Supreme Court." (The judges are elected by the General Assembly and the magistrates are approved by the Senate.)

One attorney-legislator who is a strong supporter of the bill said privately last week that he has practiced before both General Assembly-elected judges and the Public Service Commission and there is a definite difference in the way the two treat legislators appearing before them. He said he has never had a hint that judges take into account his legislative service. However, he said that the first time he appeared before the PSC, the entire body filed by during a recess to shake his hand and pat him on the back.

Dennis, who made a much-publicized \$38,600 from South Carolina Electric and Gas in 1972 for representing the utility, said he thinks "the matter of ethics has been blown all out of proportion because of Watergate and other scandals at the national level."

Dennis doesn't have an election to worry about for the next two years, but when he gets around to talking to some of the folks back home, he might find that the trust in the average politician has dropped just below the visibility level.

A strong ethics bill with requirements for financial disclosure—and they've worked in other states—might go a long way in restoring some of the eroded voter confidence in public officials. (An anti-status quo politician like George Wallace didn't poll 32 percent in this state in 1968 with no reason.) At least the public would have a chance to know if their "representatives" are promoting their own interests or those of the public. And maybe that's just what the Dennises and the Gressettes are afraid of.

Sympathetic coverage by the state's daily media has not been a characteristic of Tom Broadwater's political career, to say the least. But that's to be expected, since the tone of the dapper Columbia lawyer's involvements has been unmistakably anti-establishment.

Broadwater, you may remember, was the first state-wide candidate of the

predominantly-black United Citizens Party, when he ran for Governor against John West and Albert Watson in 1970. It was a campaign based mostly on sheer gall, and the deeply felt need to openly challenge the establishment orientation of the state Democratic Party. The impact of that campaign was barely visible on election night, but a lot has changed since then, including the personal political fortunes of Tom Broadwater.

Broadwater's next two races were for the state legislature, first in a special election under the UCP banner, then in 1972 as a Democrat. Each time he has run, Broadwater's vote totals have increased substantially from his previous attempt.

Now, Tom Broadwater is back again, this time as a candidate for one of the two vacant Columbia City Council seats to be filled in a general election in April. Running as a Democrat, Broadwater must first be victorious in the primary February 26. As of press time, the other announced candidates in the primary are incumbent R.E. L. (guess what that stands for) Freeman, and retired insurance executive and old-guard black politico I. P. Stanback. Republican incumbent Bill Durham, and newcomer Kirkland Finlay, a lawyer, were routinely approved as the GOP nominees at a city party convention last week.

Broadwater announced his candidacy last Monday. Two days later over lunch with some cronies at a Columbia restaurant, the candidate joked about the less-than-favorable press reaction to his announcement. "They love me, man," Broadwater guffawed.

Broadwater was particularly amused by an article by *State* reporter Margaret

O'Shea highlighting page 9-B of the *State* Tuesday edition. "Broadwater's announcement came at a hastily-called—and sparsely attended—press conference," Ms. O'Shea related in paragraph two of the story.

The reporter went on to note Broadwater's 1972 campaign, "when he came in last among Democratic nominees in the primary and was defeated in the general election." Of course, Broadwater had to best some ten other hopefuls to "finish last," including several that conventional wisdom predicted would do considerably better. At least the liberals in town considered the feat to be considerably more notable.

O'Shea wrapped up her scoop by remarking that Broadwater "moved his family last year into the formerly all-white, exclusive rose-implanted section of Saluda Avenue."

"That's right," said Broadwater. "But if I'd ruled out every formerly all-white section in town, my options would have been pretty limited."

Whether Tom Broadwater can prevail in the at-large city council contests remains to be seen. The odds will be difficult—but Broadwater seems to be drawn to that kind of political campaign. And for Columbia city politics, traditionally characterized by bland and boring electoral contests, Broadwater's issue-oriented approach may at least serve as a starting point. City government has a substantial amount of power and prerogative, more than most people realize. If Tom Broadwater can start some people thinking, and get some

moving, then whatever else happens, it will be worth it.

Shades of Yossarian and Milo Minderbinder. It sounds like Catch-22 all over again.

It was only about a year and a half ago that those inefficient Russian Communists sneaked over here, holed up in the Waldorf-Astoria hotel and bought up one-fourth of the American wheat crop at bargain prices. And now, according to NBC News, they have a better idea.

Fact one: an awful lot of that purchased wheat is still stored in this country. Fact two: the Russians are expecting a bumper wheat crop this year. Fact three: the U.S. is facing the prospect of dollar-a-loaf bread due to the wheat shortage caused by our shrewd Yankee trading with the Russians. So you guessed it. The Russians say they will sell us back some of the wheat they bought from us clever capitalists. At the prevailing price, of course, which is running at several times the price it was when they first purchased it.

Catch-22, chapter two. A news report this week pointed out that Americans' efforts to conserve electricity have resulted in a 1 per cent saving of electricity over the past four weeks as compared with the same period a year ago. The same report noted, however, that power companies all over the country are applying to regulatory agencies for higher rates because of the lower revenues generated by the lower use levels. Looks like we'll be paying more because we're using less. Seems sort of eerie—used to be that when demand dropped off, the price went down....

Readers Write...

(Osceola has been asked to print the following letter. See *Osceola*, December 14, 1973 for background.)

Honorable Franchot A. Brown
Columbia Magistrate
1328 Huger Street
Columbia, S. C. 29201

Dear Judge Brown:

On or about the 20th of August, 1973, I appeared before you at court, on this same day I requested to sign warrants against the persons whom assaulted me (correctional officers at CCI).

This case about the signing of these warrants is over four months old, and I would like to know just what the hold up is in regards to this matter; also I would like to know what Solicitor John Foard has to do with this case. It appears to me that he is not only running his office but is trying to run yours also.

I was beaten by these Correctional Officers who had no common sense whatsoever, one of these officers held the rank of Correctional Supervisor, and has been with the Department of Corrections for ten years or more.

This high ranking officer should have known better, instead of him calling down the officers that were assaulting me, he joined in with the other officers in assaulting me physically.

If this kind of treatment isn't cruel and unusual, then not only should the Eighth Amendment be done away with, the whole Constitution, which governs the United States should be thrown in the river. There's got to be fish in that river, who got more sense [than] these men who call themselves Correctional Officers.

About the second week of November, 1973, an officer was fired on the spot for threatening to kill an inmate, things like this. You nor the public never learns of. I would write a book on just how these Correctional Officers operate within these walls of CCI.

It seems no one will listen, or believe a inmate, well, when ten of fifteen of us inmates are killed in here by these Correctional Officers, then maybe the

public will wake up and realize just what's happening.

The first thing they say is who hired those Correctional Officers? William D. Leeke hired them, you and every citizen in the State of South Carolina, are paying their salaries in the form of taxes.

Yours truly,

Lee Timmermar
Maximum Detention Retraining Center
Columbia, S. C. 29201

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A Media Column

by Ralph Karpinos

WIS-TV News treated its 100,000 local viewers to a rare example of well-documented, investigative journalism recently.

The subject itself may not have been all that important—the alleged misuse of state money by Donna Kaye Culbertson, a former Democratic Party official who was appointed last year to succeed Jean Neal as executive director of the state Commission on the Status of Women—but the story showed what area television and radio reporters could be doing in the field of investigative reporting, an area that has traditionally been left to newspaper reporters.

The report alleged that Ms. Culbertson submitted phony expense vouchers in several instances, collecting money for conventions she had not attended, expenses for trips and speeches she had not made, and reimbursement for joining organizations in the name of the commission, which she had not done.

Documenting the charges was no easy task, according to Jim Sughrue, the reporter who did the investigation. Sughrue, a part-time employee at WIS-TV and full-time student in broadcast journalism, said it took about two months to complete the research and get the story ready to be aired. "I just picked up on some rumors and followed them up," Sughrue said, adding that he "came up with about half a dozen dead ends before finally pinning it down."

Broadcast originally on the station's "Seven O'Clock Report" January 17, *The State* ran a detailed account of the story the next morning, crediting Sughrue

and WIS-TV with the investigation.

The story brought both the reporter and WIS news some compliments, according to Sughrue and news director Dick Edwards. Edwards also said he was "very impressed" with Sughrue's research, much of which was conducted "on his own time."

Asked if the station plans to continue doing some investigative reporting, Edwards said, "We are encouraging all our reporters to pursue any leads they have." The news director said that has always been the station's policy, but explained that the station's budget and 48 news deadlines a week severely limit reporters' freedom to pursue time-consuming stories.

Presently in the making, Edwards said, are three investigative reports to be aired later this month on rape, the new zoo, and housing in South Carolina.

It may be too early to tell, but Barbara Williams "the first black woman on the editorial staff of a major southern newspaper", as the PR hype told it, has apparently already caused some heads to turn in her first few weeks on *The Greenville News*.

In one of her initial columns in the always staid *News*, January 15, titled "A Christian Cop-Out?" Ms. Williams called on the church and Christians to "become more involved in the struggle for liberation and justice." "Work needs to be done," Ms. Williams said, "on behalf of poor blacks

and whites among us now more than ever."

Such views are not that popular among many readers of the *News*, one of whom responded on the same editorial page three days later: "It is not the duty of the Church to bring about social equalization or to do away with all injustices as Ms. Barbara Williams intimates in her column...Sin, not race or poverty, is our problem. No social gospel, no social program will ever clean up sin."

But for the most part, Ms. Williams says, the feedback she has received in the form of letters and phone calls, has been "more positive than negative," and since she edits letters and other editorial copy she should have a

good idea of what the response has been.

The former news editor of *Focus* a black newspaper covering the Piedmont South Carolina area, Ms. Williams has written other columns on the energy crisis and a local project connected with Rev. Jesse Jackson's PUSH program. (Jackson recently moved his parts of operation to his hometown Greenville and there is some speculation that he may have suggested to the *News* that they hire a black editorial writer.)

From the paper's point of view, Editorial Page Editor Jim McKinney says he is pleased with Ms. Williams performance so far. Citing her column on the church in particular as a "very fine column," McKinney said Ms. Williams "is going to be a pretty valuable member of the editorial staff." He said he plans to have her editing columns and letters, doing make-up and other desk work, as well as writing a column once or twice a week.

"She is in a learning process," McKinney said. Asked about editing of Ms. Williams' work, McKinney said, "We have been making suggestions on some of her columns. We want her to get the whole picture before she begins writing on an issue."

One of Columbia Newspapers, Inc.'s most recent newspaper acquisitions, the *Myrtle Beach Sun-News*, may have surprised its new owners the other day when it became the first South Carolina daily newspaper to call for the resignation of President Nixon.

"Nixon is still in office despite those he selected being clearly involved in criminal activities, with some strong indications that he knew about these activities and tried to cover them up. If so, this would make the president himself a criminal," the editorial said.

Meanwhile, back in Columbia, the *State* acknowledged the editorial Monday with a brief Associated Press story which described the *Sun-News* as a "semi-weekly newspaper." Like the afternoon *Columbia Record*, however, the *Sun-News* under editor Ken Hare, a former *State* reporter, is being published six times a week, and has been since December. Someone should know better.

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Music: The Who

Letters to The Who

by Tim Driggers
QUADROPHENIA
The Who
MCA 2-10004

January 29, 1974
12:31 a.m.

Dear Pete:

Great album, the very best yet. Hopefully, at last this album will set the record straight as to Who is the greatest rock 'n' roll band in the world. Jagger and his band of Rockers have been nothing but pretenders to a throne that The Who should have rightfully inherited with the exit of the Beatles. The nerve of those guys going around proclaiming themselves the greatest this and the best that. They don't have a leg to stand on when the music and achievements of the two are compared. Innovativeness and quality have been characteristic of The Who, while the Stones have choked on the glitter from their '72 tour.

But to the album itself, The Ultimate, Pete, really great. Who else but The Who, the darlings of the Mod set of the '60's, could recapture The Who, the essence of that period and the emotional instability of a youth caught in the trauma of an existence in a setting beyond his adolescent comprehension?

I hope you will include the Township on your 1974 tour.

Tommy

January 29, 1974
12:53 a.m.

Dear Pete:

Why'd you do it, Pete? Sure, your

album dedicated to Meher Baba was terrible, and Roger's solo effort was a dog, and John's "Rigor Mortis Sets In" was never given a chance, but why'd you have to record another one of those "rock operas"? You really didn't have to, you know. "Who's Next" was great; those solo albums were only a momentary stumbling block. I guess since "Tommy" was hailed as such a success (more for its uniqueness, than its quality, I suspect) you felt another concept recording could put you back on top again. You really didn't have to, Pete, you didn't have to prove anything to me. Who cares about the psychological make-up of a punk living in Brighton? It's the music that counts, and honestly, Pete, it sounds all the same and tends to run together. Better luck next time.

Tom

January 29, 1974
1:05 a.m.

Dear Pete:

Just loved you and the rest of the Osmonds on the Andy Williams Show. Tell me, is it true that Jeff Beck has asked you and the others to be a part of his new group, or was it Savoy Brown? Who came first, Pete?...get it, Pete...Who came first...The High Numbers? Why do you look like a windmill on stage Pete? Pretty Davie Bowie really messed up "Can't Explain" didn't he? M-m-my G-g-generation.

Thom

January 29, 1974
1:30 a.m.

Dear Pete:

After many hours of listening to your latest release, I cannot help but feel that you have produced yet another in what has been a series of masterful recordings. In another sense, however, I am disappointed in the manner in which the album is constructed and the concepts which are employed. You've used "The Real Me" to set the tone and it asks the basic questions which the Mod hero attempts to reconcile through the remainder of the album. Loneliness, despair, and futility are themes which re-occur throughout the story line. The sanity of man and his twentieth century morality are brought into question:

*When a man is running from his boss
Who holds a gun that fires "Costs"
And people die from being cold
Or left alone because they're old
And bombs are dropped on fighting cats
And children's dreams are run with rats
...If you complain you disappear*

Naturally, as you point out, his parents are the source of his problem, and he abandons his home to re-establish an identity destroyed by the surrounding environment. The employment he procures in "The Dirty Job" only adds to his dilemma. In an attempt to break out of the mold his life has been shaped into, he joins the confrontation between the Mods and Rockers of the English '60's, a period you know so well. During this time span, he

attends a performance by The Who, who add to his disillusionment by their refusal to acknowledge his admiration.

*My folks let me down, Rock let me down,
women let me down, work wasn't worth
the effort, school isn't even worth
mentioning.*

The sea and the tranquility which he discovers along its shoreline is shortlived and an ill-fated suicide try is just another episode in a life full of such failures. The answers to his problems are obvious (?) in "Love Reign O'er Me."

The story line is somewhat difficult to follow by sole attention to the lyrics, Pete. A short biography of the central character, which you've included, is good, however, and the accompanying booklet by its photographic essays tell a much better story than the wording of the songs. This difficulty can partly be explained by the fact that some of the songs you've included in "Quadrophenia" were written in 1972 in connection with a Who album that never quite materialized.

Incidentally, Pete, the music you've penned is typical of The Who. It is what one has come to expect...a good, solid performance by any standard.

But Pete, while I like the album I don't like the idea behind it because I don't think you needed another "Tommy" type production. It's good, it's bad, well, it's O.K. I guess, you see, I'm a bit confused. In your words, Pete—"Schizophrenic? I'm bleeding quadrophenic."

Thomas

Music: Joni Mitchell, Gordon Lightfoot
Two Good Ones

by Hank Gilman
COURT AND SPARK
by Joni Mitchell
Asylum 7E 1001

Upon the release of her fourth album, Joni Mitchell faced the enormous task of following up her best, and most accomplished work to date, *Ladies of the Canyon*. And it showed.

Blue, taken alone, was a good, almost slick album, but too often it sounded like a cop of the "Joni Mitchell Sound". There was no direction and much confusion both musically and lyrically. The distinct craft that graced *Ladies of the Canyon* was missing, and her themes were wrapped up in a confessional, seemingly intended to inform us all that Joni Mitchell held in escrow more than her share of broken love affairs and depression. Enough was enough.

Then along came *For the Roses* and a bevy of praise from various critical communities. The album did mark Joni's emergence from the dark shroud that dominated her music in *Blue*. But a smile for a frown was the only discernable difference between the two albums. Still, there was more that could be there, but was somehow missing, almost waiting to emerge. There was yet to be an album that would merge the varied talents of Ms. Mitchell into a complete, or if you will, "mature" work.

Now with the release of *Court and Spark*, we have that work. It is simply Joni Mitchell's finest recording and succeeds on every, and any level. Where *Blue* failed musically, and *For the Roses* failed creatively, her new effort fuses the lyric, voice, and music into that album we have been expecting from Joni Mitchell for God knows how long.

The title song of the album, *Court and Spark* establishes the theme of the album that holds together throughout. Here she returns to the musical and lyrical quality

that succeeded so well with *Ladies of the Canyon*. But there is one major difference. Joni's voice is now more controlled and takes perfect advantage of the lyric within the context of the song. The production of the album and the tonal qualities of Joni's voice are evident throughout the album, and gone are her past excesses.

The trials of love are very much still in evidence with Ms. Mitchell, and here in *Court and Spark* she reflects upon past love and old fears.

*It seemed like he read my mind
He saw me mistrusting him
And still acting kind
He saw how I worried sometimes
I worry sometimes.*

One wonders if she'll ever learn, but there is a refreshing difference in her current verse in that she now reflects upon, instead of expounding on, her trials. In other words, she is no longer overtly depressing.

"Raised on Robbery," another standout cut, is a single now, receiving much airplay on the local top 40 stations. It is Joni's first effort in the "rock" medium, and damn it, it works! Her voice effortlessly moves the lyric and powers the song, no way one could sit on the couch and read the lyric sheet to this one. I'm sure this is the song that Joni intended for her live audiences. It will make a lot of people smile.

Other high points for me on the album are the songs "Help Me" and "The Same Situation". "Help Me" brings together both the past and the present in Mitchell's music and her old fears as she again falls in love with the wrong man. She finds herself "Hoping for the future, worrying about the past." But she lives on, and oh so well. One stops to think that it must be fun to fall in love every other week.

"The Same Situation" holds for me the lyrical highpoint of the album. Joni's phrasing is flawless, and poetic images flash throughout the song with relative comfort and ease. Here also is the addition of strings for the first time in her albums. At first they're an intrusion, but after a few listenings, the string section becomes part of the mood. The use of strings is subtle and effective.

Court and Spark was released to coincide with Joni's first tour in almost two years. Hopefully, she will make a stop in Atlanta, but until then I shall be playing this album to death and running up an enormous phone bill calling various concert halls in Atlanta for times, prices, and places.

So...if you have only \$4.99 to spend on phonograph albums this year, go no further.

SUNDOWN
Gordon Lightfoot
Reprise MS 2177

The experiments in accompaniment change but the music doesn't really. Last time, on his *Old Dan's Records* album (the one I like best so far), Lightfoot had Larry Good picking banjo in the background of about every other ballad, which proved a worthwhile addition to the Lightfoot idiom. This time there is no banjo anywhere, though on two songs Lightfoot himself allegedly plays something called a "high string" guitar, which actually doesn't manifest itself too clearly. There is also a bit of Moog, which works out marvelously on the interesting and lengthy "Seven Island Suite." But the Moog certainly isn't highlighted. It is only an understated addition to the arrangement and does its part in creating a masterful piece of work.

Lightfoot's albums do that moreso than maybe those of anyone else, in my opinion. Aside from two acoustic guitars, electric bass and drums or some sort of light percussion backing his solo voice, Lightfoot uses sounds sparingly, carefully. And used that way, they invariably blend in and enhance everything. In "Circle of Steel," which is the prettiest song on the record and a poignant, pointed depiction of a welfare mother and the Christmas season, Jack Zaza plays some neat lines on recorder and English horn, while Lightfoot parcels out a few chimes and delicate-sounding bells. Having served that purpose, none of those instruments are heard anywhere else on the album.

Another frill is a harmony voice on "High and Dry" performed by one Catherine Smith. (That's what the notes say her name is. I swear.) She and Lightfoot sound about as appealing together as Kris and Rita, John Stewart and Buffy Ford, or maybe Arnold Palmer and Bille Jean King. No offense, anybody, but I don't think any of these people need each other to make music with.

Lightfoot's songs on this one should not tend to overly upset anyone else in the women's movement—but then I haven't gotten all of the lyrics in yet. (I always listen to the music first. The lyrics may take me a year...maybe forever.) Lightfoot does sing a bad word in "The Watchman's Gone." It's pretty cool.

I'm one Lightfoot collector who isn't disappointed by this album. Nothing spectacular—Lightfoot's not that kind of performer. But he's got a good bag of songs that apparently never gives out.

—Dan Harmon

Theatre: Any Wednesday A Zany Farce

by John Marion
ANY WEDNESDAY
at Town Theatre

Town Theatre's production of Muriel Resnik's zany *Any Wednesday* is a delightful evening's entertainment that is enjoyed by the players as well as by the audience. Director Joseph Ridolfo has created a superbly timed farce that gives its characters plenty of room to display a wide variety of grimaces, blank looks, and leers along with equally frenzied body motions. The pace is madcap, and the cast works masterfully together as a very well oiled Rube Goldberg creation within Walter O'Rourke's fine setting.

Ms. Kathleen Bowman, a lovely veteran of the Town Theatre stage, portrays a totally lovable, highly impulsive, and maddeningly scatter-brained Ellen Gordon with enough motion to completely bewilder any studious reader of *Body Language*. Robert Bock's John Cleves is appropriately reserved, becoming animated only while contemplating a business deal. Stephen Smith, who makes his community theatre debut as the unflappable Cass Henderson, projects his character with infectious warmth and gleefully sticks some well-deserved barbs into the blustering John. Mrs. Belle Meade Heckel, a gracious and charming actress, portrays Dorothy Cleves as a wife who understands her husband completely and delivers choice lines with proper ascerbity.

The plot of the farce is simple. Business tycoon John Cleves is in love, or thinks he is in love, with his mistress Ellen, whom he keeps in his company's executive suite. Through a hideous blunder of his new secretary, the suite is offered to Cass Henderson, owner of a company about to be put out of business by John's ruthlessness. As Cass innocently arrives, expecting to stay only a few days, he discovers Ellen, the affair, and plans to use this knowledge to save his business. Suddenly, however, Mrs. Cleves walks in, and Cass quickly comes to Ellen's rescue by pretending to be her husband. The charming Cass and the lovely Ellen make a great impression on her, and she promptly

invites them to dine with herself and John. John himself is livid over Cass' intrusion, Ellen is virtually hysterical, Dorothy is delighted with her new friends, and Cass is overjoyed at being able to goad John.

These sequences mark the high points of the play, and the one-liners are stunning. The two rivals, however, almost come to blows, only to be interrupted by Ellen's quick introduction to a hand-clapping game, the object of which is to say whatever words occur at the moment. If one breaks rhythm, he or she is out. Invariably, words such as "lover," "mistress", and "guilt", creep in and the game is halted. This is a particularly fine moment, for the four players work magnificently as a unit, giving up to and yielding to each other with true professionalism. Another word game follows, which becomes a duel between the two men. Words fly like foils, punctuated only by the risings and sittings of the two antagonists. This is also a superbly crafted sequence, and its naturally humorous situation is exalted to belly-laugh proportions.

For all of the show's delight, and in spite of the players' zest, however, the production is sometimes overdone and falls prey to theatrics and staginess. Ms. Bowman, whose lovely face provides a variety of fine expressions, simply overuses her instrument and certain of her facial and anatomical antics do not ring true. Mrs. Heckel herself is also somewhat exaggerated, and gives the occasional impression of an actress playing the role of Dorothy Cleves.

Mr. Bock, an accomplished actor, is simply too nice a guy to portray a convincing business tycoon, last-of-the-red-hot-lovers variety. His love scenes with Ellen are tender and touching, and reveal a sensitivity that seems incongruous with John Cleves' personality.

Stephen Smith, who displays remarkable ease on stage and who obviously relishes his role, is himself sometimes overdone, and occasionally gives too much when less is required. His business with Ellen's glasses, though funny,



Left to Right: Stephen Smith, Robert Bock, Belle Meade Heckel

is simply a point too well made; the fact that they are ludicrously powerful does not have to be illustrated with rather stereotyped groping and stumbling.

The show's real brilliance is in its consistency and timing. If the players do become a bit artificial and gimmicky, they are nonetheless consistent in their roles and in their reactions toward each other. An obviously experienced cast, it works beautifully as a unit, and the audience has the rare experience of enjoying a tightly knit, snappily paced comedy that never sinks to mere silliness or slapstick. *Any Wednesday* is wonderfully alive and exuberant and is delivered by an experienced and intelligent cast.



Kathleen Bowman, Robert Bock

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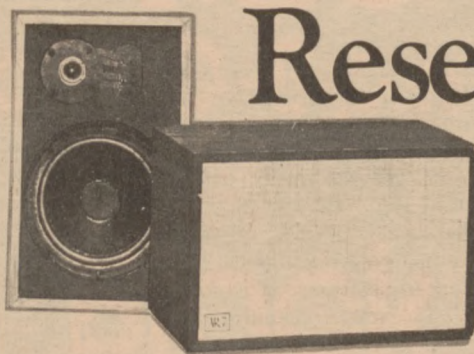
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February 1 - 8

cinema

If you're thinking about going to a movie, call ahead to verify times and shows. Many area theatres are subject to last minute changes in schedules.

ATLANTIC I THEATRE, 3220 Two Notch Road, 787-1225

"Black Belt Jones" with Jim Kelly in this Kung Fu black-oriented film. Rated R. Showtimes are 3:30, 5:30, 7:30 and 9:30 p.m.

ATLANTIC II THEATRE, 3220 Two Notch Road, 787-1225

"Forbidden—Under Censorship of the King". We don't know a thing about this one so go at your own risk. Also, "The Morning After"—and we don't have to tell you what that's all about, now do we? Shows continuous from 3:30 p.m. Rated X.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"They Call Me Trinity" and "Trinity Is Still My Name". No comment—these have been on before and if you dig "comic westerns" they're okay. Shows are at 1, 3, 5, 7, and 9 p.m.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"Strangers" and "Swinging Models". Sounds exciting, doesn't it? Rated X. Box office opens at 12:45 p.m. daily with shows continuous from 1:00 p.m.

DUTCH SQUARE NORTH THEATRE, Dutch Square Shopping Center, 798-1100

"Papillon" is still holding, but get ready for the big send-off in a couple of weeks (thank God!). If any of you out there have not seen this film yet, please line up and go see it. Rated PG (for violence and deprivation). Times at 1, 3:35, 6:15, and 9:00 p.m.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Shopping Center, 798-1100

"Mr. Super-Invisible" with Dean Jones of Disney fame. Showtimes are 1:50, 3:30, 5:10, 6:50, and 8:30 p.m.

The American Film Theatre's presentation of "Butley" with Alan Bates will be presented on Monday and Tuesday (unfortunately, we don't know which Monday and Tuesday, although we suspect the 4th and the 5th of Feb.) afternoons and evenings. Standby tickets are usually available for non-season-ticket holders. Call the theatre for details—it's a long way out to Dutch Square—so check before you go.

FOX THEATRE, 1607 Main Street, 254-5212

"The Laughing Policeman" with Walter Matthau, although I understand this film is about no laughing matter. Showtimes are 1, 3, 5, 7, and 9 p.m. Rated R.

On February 6th, "Day for Night", the new film by Francois Truffaut will premiere at the Fox Theatre. This should be a truly fine film from all I've seen and read by the fat cats at all the big magazines and newspapers. With Jean-Claude Leaud (of "Last Tango in Paris") and Jacqueline Bisset about a movie and its stars.

GAMECOCK I THEATRE, Parkland Shopping Center, Cayce, 796-0022

"Tall Blonde Man With One Black Shoe" an "all new French comedy" is now showing through February 6 at which time another Columbia Fine Films presentation begins. I haven't seen this one. Call the theatre for times.

"King of Hearts" with Alan Bates begins Feb. 6. He looks great—I haven't seen the film, but then he just always looks good. A fig—anyone?

GAMECOCK II THEATRE, Parkland Shopping Center, Cayce, 796-0022

"Day of the Jackal" a fantastic adaptation of Frederick Forsyth's novel about a plot to assassinate DeGaulle in 1962 returns (in triumph, I might add) to

Columbia. Starring James Fox and Delphine Seyrig, and a fantastic actor who plays the detective whose name I can't remember. Absolutely worth seeing, even for a second time. Call the theatre for showtimes.

JEFFERSON SQUARE THEATRE, Jefferson Square, Downtown, 254-6731

"The Sting" is still playing. I loved it. With Paul Newman, Robert Redford, and Robert Shaw. The whole film's a con on you, but you'll love the story anyway. Shows at 2:20, 4:40, 7:00, and 9:20 p.m.

MIRACLE THEATRE, 1225 Main Street, 256-1950

"Magnum Force" ain't worth seeing unless you like clumsy direction and senseless violence. Don't let the fact that Clint Eastwood is playing Dirty Harry again influence your decision—it's just not as good. See our review in Jan. 18th issue. Shows at 3, 5:10, 7:10, and 9:30 p.m.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Paper Chase" about a Harvard law student's realization that degrees are meaningless (at least this is what I surmised from talking to friends and seeing the previews) stars Timothy Bottoms as the student (don't let him fool you—he has long hair in this one), with Lindsay Wagner and John Houseman. Times at 1, 3, 5, 7, and 9 p.m.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Sleeper" with Diane Keaton and Woody Allen. This one is pretty good though it tends to get a bit pointless towards the end. Shows at 1, 2:40, 4:20, 6:00, 7:40, and 9:20 p.m. NOTE: To see Woody Allen fooling around in a mechanized wheelchair or beating an instant pudding is well worth the price of admission—all other comments aside.

RICHLAND MALL THEATRE, Richland Mall Shopping Center, 782-2228

"The Way We Were" is still holding for a while. See Barbra Streisand nab Robert

Redford and then force him to leave. Lots of hankies and popcorn are needed for this one. Showtimes are 1, 3, 5, 7 and 9 p.m. Rated PG.

CAMPUS FILMS

All films at the University of South Carolina's Russell House Theatre are free to USC students, faculty, and administrative staff (except for those films whose rentals are high enough to merit charging). Some of the best films in Columbia appear here, so find yourself a willing student if you aren't one.

Friday, February 1

"The Discreet Charm of the Bourgeoisie", the newest of Luis Bunuel's fine satires on the nouveau riche middle class, stars Delphine Seyrig, Fernando Rey, and some other people I've never even heard of. This is fine viewing—don't miss it, especially the scene in the restaurant where the owner has just died. Shows at 7 and 9:30 p.m.

Sunday, February 3

"For Whom the Bell Tolls" with Ingrid Bergman and Gary Cooper in this fine version of the Ernest Hemingway classic. Showtimes are 7 and 9:30 p.m. as are all USC films unless notified otherwise.

Monday, February 4

"Memories of Underdevelopment". Sounds pretty murky to us. I don't know what this one's about. Call the Russell House to find out.

Tuesday, February 5

"Belle du Jour" is the French film about a housewife, who gets bored and takes up a sideline career as a whipping girl/prostitute. Catherine Deneuve stars.

Wednesday, February 6

"Children of Paradise"—again, we know nothing.

Thursday Friday, and Sunday, February 7, 8 and 10

"Hendrix at Berkeley"—what a prize! This film played in a local Columbia theatre for a much larger admission fee than the \$1.00 the University charges. Don't miss this last concert of Hendrix's.

art

Women Fortnight Exhibit will be on view at the Russell House Art Gallery in honor of Women's Week at the University of South Carolina beginning February 3.

Sculpture Exhibit by three USC students will be on view at the Russell House Art Gallery starting February 3. Find out the deep dark secrets of the Art Department by viewing these works...

Departmental Exhibitions of student work from all the departments in the College of Architecture, Architectural Studies, Building Science, etc. will be on exhibit at Clemson University's Rudolph Lee Gallery. They exhibits are open to the public from 8:30 - 4:30 Monday through Friday. So, if you're up that way...

Drawings and Paintings by six artists, all USC graduates will be showing at Ellis Art Studio from February 7 - 21. The Ellis Art Studio is located on Devine Street, just up from Five Points.

The University of South Carolina Art Department will sponsor Saturday morning art classes for the kiddies beginning Feb. 9 and running for eight weeks. Two classes, one for 7-9 year olds and one for 10-12 year olds, will be held from 9 a.m. to 11 a.m. in Sloan College on the USC campus. The classes, which will offer a variety of art experiences for each child, will be taught by art education majors under the direction of Dorothy Doniphan. For further information on how to save yourself from suicide (how to get rid of

continued on page 12

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your on Saturday morning to their and your mutual benefit) contact the Art Department at 777-4236.

The Columbia Museum of Art offers a large variety of artifacts, silver pieces, and mixed media works for February. **American Silver Craftsman since 1815** features the works of Samuel Kirk and Sons, a renowned silver firm whose work is still popular today because of its good quality and incomparable design. To set off the antique silver, antique furniture has been loaned to the Museum. The show runs through March 3 and is in display beginning Sunday, Feb. 3.

Also featured for Feb. 3 is a collection of **Classical Art in the Carolina's** featuring Greek, Roman and Etruscan artifacts culled from the private and public collections of North and South Carolina. The show will be complemented by a schedule of illustrated lectures and by half-hour conducted tours on Sundays at 2:30 p.m. Call the Museum for details about this show.

For contemporary art lovers, drawings and mixed media work by Marion Talmadge-Estridge presumes the universality of symbols. Ms. Talmadge-Estridge is from Frogmore and her works have been shown at the Yale University School of Art and Architecture and have won prizes in several large art shows. The exhibit is on view beginning February 3 at the Museum on the corner of Bull and Senate Streets in downtown Columbia.

theatre

Town Theatre offers **Any Wednesday** as its first production of 1974 with a host of veteran Columbia performers in this play about the romantic triangle with a fourth added. Hopefully, this one will make up for the past lackluster presentations given us by Director Joseph Ridolfo. The play runs through Feb. 7—call the box office for ticket prices and curtain times. See our review in this issue.

concerts

Robert and Ingrid MacDonald will have a concert at the Columbia Museum of Art on Sunday, February 10 at 3:30 p.m. The MacDonald's include in this appearance the music of Debussy, Satie, Gershwin, and Walton along with the poetry of Edith Sitwell and Gertrude Stein. "Noel and Gertie" (Noel Coward and Gertrude Lawrence) will also help to recapture the spirit of the first 50 years of this century—according to the Museum PR pieces. But, it sounds pretty interesting for a Sunday afternoon.

television

Beryl Dakers, a fine reporter for WIS-Radio and host of "For the People" on the S.C. Educational Television Network will join Jim Welch and Joe Pinner as co-hostess of "Today in Carolina." Congratulations go to WIS for deciding upon Ms. Dakers and for Ms. Dakers for accepting. We'll be watching.

specials

National Organization for Women President Wilma Scott Heide will speak in the New Business Administration Auditorium at 8 p.m. along with Warren Grant to honor Women's Week at the University on Tuesday, February 5. The topic of this week is "Equal But Different" and concerns getting men involved with the women's and people's liberation movement.

David Brinkley, winner of every major broadcast journalism award in his 28 years at the National Broadcasting Company, will speak at Clemson University on

Tuesday, February 5, at 7 p.m. Brinkley is noted for his wry comments and "Brinkleyisms" and is the first known practitioner of the Raised Eyebrow School of Journalism, a fact that has incurred the wrath of White House bigwigs and media critics such as Clay Whitehead, Patrick Buchanan and Spiro Agnew over the years. He is a card-carrying member of the Liberal Eastern Media Establishment. Brinkley is a native of Wilmington, N. C. and attended the University of North Carolina.

Burt Neuborne, staff counsel for the national office of the American Civil Liberties Union, will be in Columbia on Friday, February 9 at 8 p.m. in the auditorium at the USC Law School to speak on "Impeachment of the President" and the ACLU's position concerning such matters.

Student Rights and Responsibilities in South Carolina the second printing of a handbook concerning that subject, is currently available for 50 cents per handbook from the ACLU office at 2016½ Green Street, in Columbia. The book was distributed to over 20,000 high school students in South Carolina last year.

A Furniture Refinishing Course will be offered by the University of S. C. Division of Educational Services Saturday mornings Feb. 9 - April 13. The workshops will be held at 1801½ Taylor Street from 10 a.m. until noon and will introduce the tools, materials, and techniques of furniture repair and refinishing. Each participant must bring a small piece of furniture to class to refinish. Classes will be taught by Lindy Bouknight and tuition is \$33 per person or \$55 per married couple. For further information, contact the Division at USC or call 777-2589.

If you're a former **Peace Corps Volunteer** and value what you learned and the experiences you had while on your "tour of duty" (some call it trial by fire,



Beryl Dakers joins TIC on February 4

depending on where you were sent and for what reasons—remember Vietnam) you might want to assist someone from a foreign country in getting the same chance to visit and live in another country (here). The Intercontinent Foundation is comprised of former Peace Corps volunteers to provide financial assistance through stipends and loans to foreign students who do not qualify for the present sources of financial support or for whom institutional assistance is not sufficient. If you're interested in this worthy cause, contact Jim Byrum at 254-4551 after hours (the nine-to-five ones).

around

Terry Rosen and Eddie Brown will have rotating shows at the Host of America Motel at 4502 Devine Street (near Jackson Blvd). Eddie Brown appears on Thursday and Saturday nights, and Rosen on Wednesdays and Fridays—so if you want to hear some music...

Miss Wanda does her things at the Town and Country Motor Inn located at US 321 South and 1-26.

Merlin Jones plays the drums at the A&N Supper Club at the corner of Gervais and Pulaski Streets from Monday through Saturday nights.

Edited by Julie Byrum

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